

THREE IDIOMATIC COMPOSITIONAL TECHNIQUES OF STEPHEN HATFIELD

by

Brad B. Hayashi

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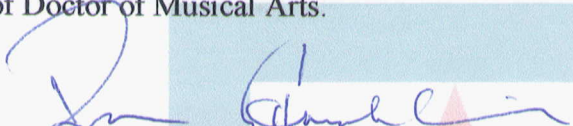
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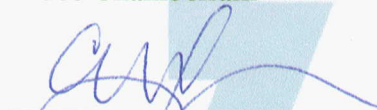
THE UNIVERSITY OF ARIZONA
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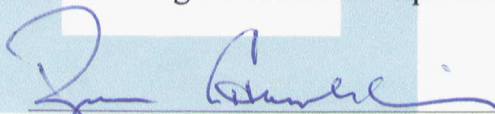


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ABSTRACT

Stephen Hatfield is a recognized pioneer in multiculturally influenced choral works and has been in demand internationally as a clinician and conductor. Hatfield has been commissioned to write new pieces for choral groups more than two hundred times in his career. His music is held in esteem by choral conductors throughout the world.

This analysis of nine choral works by Stephen Hatfield will reveal three of his idiomatic compositional techniques: 1) combining traditional folk materials with original material or text—or both (the “Hatfield Hybrid”); 2) creating chant and ostinato inspired and influenced by specific music from an ethnocultural style to compose an entirely original work (the “Deep Hatfield Hybrid”); and 3) combining different cultural styles into an original work (the “Cultural Mashup”).

Over the course of nine years I have exchanged nearly 700 emails with Stephen Hatfield. In his emails Hatfield explicated his philosophy and approach to composing, as well as describing specific compositional techniques. These emails thus offer a great deal of insight into his compositional approach, and the analysis in this document frequently refers to them.

CHAPTER 1

INTRODUCTION TO STEPHEN HATFIELD

Stephen Hatfield is best known for his work in multiculturally influenced choral works and has been in demand internationally as a clinician and conductor. He has been commissioned to write new pieces for choral groups more than two hundred times during his career. Before becoming a composer, he was an English teacher with no aspirations of having a music career, even though he had gone through life acquiring many musical skills and having many musical experiences. He has received national recognition for his poetry from the Canada Ontario Arts Commission. He writes the texts for nearly all of his compositions.

Hatfield's music is held in esteem by those who have performed it. Dr. Solvig Holmquist, Western Oregon University professor emerita, offers this observation:

Hatfield's music is an ideal teaching tool, simultaneously engaging the mind, body, and spirit. All of his work is so appealing and well-crafted that singers enjoy the process of discovery that the music invariably offers. Each and every piece has interesting yet challenging material for each voice part, possesses a depth of meaning, and feels good to the voice.¹

Holmquist has also stated, "there is an all-important commonality that characterizes Hatfield's publications: they work, teach, and inspire."²

Dr. Lee Willingham, Faculty of Music, Wilfrid Laurier University, describes Hatfield's music in highly positive terms:

Hatfield's voice is strong and evocative, yet his music is always presented with an elegantly simple and accessible language. His uncanny sense of unity between text and

¹ Solweig Holmquist, "Stephen Hatfield." <http://www.stephenhatfield.com/> (accessed March 21, 2017).

² Solweig Holmquist, "Choral Reviews: 'Missa Brevis,' by Stephen Hatfield," *Choral Journal* 39, no. 9 (1999): 62-63.

melody along with the use of textures, patterns and rhythmic layers bring the diverse sounds and atmospheres of the world to the classroom and concert stage. His music is a must for today's choral ensembles.³

Distinguished choral director and former King's Singers member, Bob Chilcott, says of Hatfield's music, "His voice is completely unique in the choral world, and no choir should be without his music in their repertoire."⁴ Doreen Rao, noted choral director, educator, and choral advisor and editor for Boosey & Hawkes, says, "Innovative and always intelligent, Stephen Hatfield's arrangements and compositions cross musical boundaries and challenge choral conventions. The music is vibrant, interesting and often intense."⁵ Jean Ashworth Bartle, founder and conductor laureate of the Toronto Children's Chorus, simply states of Hatfield, "a genius."⁶

³ Lee Willingham, "Stephen Hatfield." <http://www.stephenhatfield.com/> (accessed March 21, 2017).

⁴ Bob Chilcott, "Stephen Hatfield." www.stephenhatfield.com (accessed April 7, 2013). This quote is extracted from an endorsement in a communication from Chilcott to Hatfield.

⁵ Doreen Rao, "Stephen Hatfield: Snapshot," Boosey and Hawkes. <https://www.booseyandhawkes.co.uk/teaching/composer/Stephen+Hatfield> (accessed March 21, 2017).

⁶ Jean Ashworth Bartle, "Stephen Hatfield." <http://www.stephenhatfield.com/> (accessed March 21, 2017).

CHAPTER 2

ANALYTICAL APPROACH

Statement of Primary Thesis

This analysis of selected choral works by Stephen Hatfield will reveal three of his idiomatic compositional techniques: 1) combining traditional folk materials with original material or text—or both; 2) creating chant and ostinato inspired and influenced from specific music from an ethnocultural style to compose an entirely original work; and 3) combining different cultural styles into an original work.

Methodology

My first contact with Stephen Hatfield was in 1995, when I emailed him a question about his piece, “Jabula Jesu,” which my high school concert choir was rehearsing. Since that first year, I occasionally performed his pieces, and emailed him to ask questions and let him know of the overwhelming positive reactions from my students. In 2005, my chamber women’s choir, “Finesse,” began to perform one to three of Hatfield’s works every school year. In late 2009, we commissioned Hatfield to compose a piece for this group, “Down Low with Finesse.” The title refers to handling a young adulthood mood swing with style, while paying tribute to the choir’s name—an example of how Hatfield uses duality in his text. We also contracted him to come and work with the group for a day on this piece in preparation for its premiere in the spring of 2010. From 2010 to 2011 I kept in touch with him, mostly about the status of the eventual publication of “Down Low with Finesse.”

In July 2011 I sent him an email exploring the possibility of using his music as a topic for this document. What followed over the ensuing eight years was nearly 700 emails.⁷ From the abundance of insight and information he freely shared, it is clear to me that there is no possibility of discussing this man's multidimensional music in any one document. This will be the first study on Stephen Hatfield's music and I hope it will generate further research about him and his work. Hatfield is able to provide insights into his compositional approach that might not otherwise be evident. In my analysis I will be drawing in part on the information and perspectives he shared.

Definition of Special Terms

The terms "multicultural" and "world music" have many published definitions and connotations. For this study I will use a definition from noted music education historian and researcher Terese M. Volk who says that multicultural music is "a broad spectrum of music cultures ... primarily focusing on ethnocultural characteristics."⁸ I will focus on these ethnocultural characteristics as part of the discussion of Hatfield's music in this document.

According to Matthew J. Forss, the classification "world music" was an ethnomusicological term adapted by record labels to market the music of non-English-speaking musicians:

During the 1970s and 80s, the term "world music" became a way for ethnomusicologists to describe all the musics of the world's peoples. In a similar manner, record labels from

⁷ A complete text journal of all the emails is available upon request at HatfieldDissertation@outlook.com. The emails contain Hatfield's outlook on a variety of topics concerning his music not covered in this document and would be highly enlightening for any scholar or performer of Hatfield's work.

⁸ Terese M. Volk, *Music, Education, and Multiculturalism: Foundations and Principles* (New York; Oxford: Oxford University Press, 2005), 3-16.

the United States and other countries began looking at ways to better define, categorize, and market “cultural” music. Early on, the music was frequently referred to as “ethnic,” “tropical,” “world beat,” or “international,” among other terms. Without a simple, all-encompassing, and accurate term, record labels and music stores found difficulty organizing and categorizing these products ... A suitable definition of the music was not officially recognized by record label executives until a consensus was reached at a 1987 meeting in Britain of international record companies, broadcasters, concert promoters, and others involved with music from around the world. The meeting resulted in coining a new term to encompass the “ethnic” music of the world as “world music.”

World music is a term that describes the local, folk, or roots music of a particular cultural group, society, or nation, oftentimes presented in conjunction with elements of religion, politics, and social customs ... During the 1990s, the world music genre gained exposure and popularity as a result of better labeling and marketing techniques in music outlets, Billboard chart acceptance, Grammy Award designation, and the impact of new immigrants, who participated as musicians and audience members.⁹

Stephen Hatfield, however, considers *all* music to be world music, including pop, rock, jazz, and blues; in other words, any music of any culture of any time period. Hatfield is interested in the human experience and if humans are involved in making the music, it is world music to him.

Although Stephen Hatfield is classified as a multicultural composer and arranger, he is not a multicultural composer in an ethnomusicological sense, i.e., he does not collect ethnocultural music for the sake of preservation and archiving. Rather, he collects multicultural materials to serve as components of his artistic palette from which he can create meaningful musical and human experiences for singers. Hatfield says that once he found himself in the music classroom

⁹ Matthew J. Forss, “World music,” in *Grove Music Online*, Oxford University Press <https://www-oxfordmusiconline-com.ezproxy3.library.arizona.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002259436?rskey=IKVifP&result=1> (accessed August 3, 2019).

[t]he pedagogical possibilities of using multicultural materials in listening, performance and compositional activities were becoming a mission with me ... I not only wanted the world music to expand the students' horizons and increase their sense of human empathy, but my pedagogical hope was that world music could help them cultivate the kind of dancing groove that much “classical” music also needs, and then take that enhanced, italicized sense of rhythm to the classics.¹⁰

Chant and ostinato, as mainstays of Hatfield’s musical building blocks, receive a great deal of attention in this document. *The New Harvard Dictionary* gives one definition of “chant” as “to sing a single pitch or a limited range of pitches repetitively.”¹¹ The term ostinato, as defined by Laura Schnapper in *Grove Music Online*, refers to “the repetition of a musical pattern many times in succession while other musical elements are generally changing.”¹²

Hatfield feels that these definitions, although objectively sound, require further explanation:

I agree with these definitions of chant and ostinato, but they do not attempt to explain the emotional, psychological, spiritual, [and] sensual effects of listening to—or, even better, participating in—both chant and ostinato, which, though constructed differently, both affect me with a sense of transcending time and achieving a numinous, luminous alternate state of being. The fact that both chant and ostinato are so ancient and ubiquitous in human culture is part of the sensation of transcending time, for when you participate in these musical forms you are linking minds with the first human musicians on the planet—you are able to pass the torch on because you’ve become a living embodiment of that fire.¹³

¹⁰ Stephen Hatfield, email message to author, April 24, 2019.

¹¹ *The New Harvard Dictionary of Music*, s.v. “chant.”

¹² Laure Schnapper, “Ostinato,” in *Grove Music Online*, Oxford University Press <https://doi-org.ezproxy3.library.arizona.edu/10.1093/gmo/9781561592630.article.20547> (accessed August 6, 2018).

¹³ Stephen Hatfield, email message to author, October 12, 2018.

He also says that chant “braids the modern and ancient world together like God's macramé. I often use chant as a symbol of universal human experience, and so call upon it in those pieces which I want to have a global—or cosmic—perspective that transcends time and place.”¹⁴

Important terms for this study are “Hatfield Hybrid,” “Deep Hatfield Hybrid,” and “Cultural Mashup.” Hatfield employs a technique in which he applies original text to ethnocultural folk or traditional melodic source material and arranges it in a choral setting. He has alluded to this as the “Hatfield Category” of music because it is a characteristic practice. I have proposed the nomenclature, the “Hatfield Hybrid,” of which he approves. The Hatfield Hybrid may also feature original musical material. In speaking of his hybrids, Hatfield states that he considers his “added original melodic content” as a “blend of source and original material which goes beyond what we usually think of when we describe something as a ‘setting.’”¹⁵ The “Deep Hatfield Hybrid” is a term I use for his technique of assimilating aspects of a cultural style and then writing in that style without quoting any actual melodies from that culture.

Hatfield's own term, “Cultural Mashup,” applies to his works that combine materials, styles, or influences from two or more cultures. The materials may be from related cultures such as in his first published piece, “Nukapianguaq,” which uses chant from different tribes of the Arctic regions of Alaska, Greenland, Canada, and Siberia. He may also link two cultures with a shared musical technique. An example of this is the three movement *Three Ways to Vacuum Your House*, in which Hatfield combines influences from Shona mbira music from Zimbabwe and Arabian drumming in layered ostinatos. He also injects part of a Scottish folk tune. Hatfield's piece, “Sweet Tooth,” uses a common theme of charming animals, combining the

¹⁴ Stephen Hatfield, email message to author, July 30, 2014.

¹⁵ Stephen Hatfield, email message to author, January 13, 2015.

chants of the Mbuti Pygmies of the Ituri rainforest in the eastern Democratic Republic of Congo of charming bees for harvesting honey with the rituals of the Australian aborigines of charming and speaking to snakes. Having a goal of generating empathy for both sides of a conflict, Hatfield uses music from two warring cultures in a single piece as he does in “Mayn Rue Platz,” setting the Yiddish lament in an Arabic dance style.

This study narrowly focuses on the three compositional traits defined above: the “Hatfield Hybrid,” the “Deep Hatfield Hybrid,” and the “Cultural Mashup.” Additional analysis of Hatfield’s original texts and text-settings, as well as his harmonic practices, also could yield further insights into his music, as could a more detailed study of his use of ostinatos and chants.

CHAPTER 3

HATFIELD'S MULTICULTURAL AND MUSICAL EXPERIENCES

Stephen Hatfield was born in 1956 in South Westminster, British Columbia, Canada and at the time of this study resides in Victoria, British Columbia, Canada. From birth, Hatfield was exposed to many multicultural influences. In 1947 Hatfield's grandfather re-established an Anglican church in a Kwakiutl aboriginal community at Alert Bay on the north side of Vancouver Island. According to Hatfield, the church "integrated well with the community, perhaps because my grandfather and father both were not the usual whites of the time. They studied the language, lived and ate the way the community lived and ate, and my father dated aboriginal girls, which back in the late forties and early fifties would have raised many a white eyebrow."¹⁶ Hatfield's father even became blood brothers with the chief of the Kwakiutl, Chief Jimmy Sewid. Like his father, Hatfield's father became an Anglican priest. Hatfield says of his father's influence, "When I was small his services were still very much High Anglican, and it was good training for a boy with artistic leanings to see his father participating in rituals of colour, dress, visual symbolism and elevated language."¹⁷

Hatfield's mother's role in his father's church also had a musical influence. He explains:

I would say that I first became interested in world music around ten years of age through my mother's use of Christmas music from around the world in the concerts and pageants she would prepare for the church services my father conducted. In particular I was fascinated and impressed by hearing two young men, not yet out of their teens, singing in Dutch. As I became more involved in these services I was able to be hands-on with these international Christmas resources, some of which in retrospect were diluted and simplified, but even so I still carry the thrill in my memory.

¹⁶ Stephen Hatfield, email message to author, November 28, 2014.

¹⁷ Ibid.

His grandparents had a large and eclectic record collection that influenced his musical perspective and was an important part of his life for nine years. Of these records, Hatfield says “I played [these records] all day long as a child, which included classics, operetta, Broadway, Dixieland, Mantovani, big band, Gilbert and Sullivan, music hall, and popular tunes spanning the decades from vaudeville up to 1956.”¹⁸

His uncle, Charles Abbott, had been a vaudeville performer with whom Hatfield spent much time during his childhood. “Uncle Charlie,” as he called him, accompanied himself on the ukulele, harmonica, and concertina as he taught the young Hatfield his repertoire of old vaudeville songs. Hatfield says of his uncle, “His influence is lifelong.”¹⁹

When he was five years old, Hatfield’s mother started teaching him to play the piano. Reminiscing on this experience, Hatfield says:

When I was playing Messiaen during my adolescence, my Mother expressed her pleasure at his use of consecutive fifths, and that comment whipped open my mind the way a magician can whip a tablecloth from under the plates and glasses. It was the first comment of that kind I had ever heard—the first time my attention was drawn to the emotional effects of such a choice—fifths or sixths?²⁰

Living near an aboriginal community in an isolated and solitary location far from other children until he was 16 years old and could drive, the young Hatfield had plenty of time on his hands. As a toddler, Hatfield conducted music he heard on the radio. As a young child, he started writing literature and music. Hatfield relates “I was writing my own books from an early age, and began to compose little pieces on the piano—I still remember one, ‘March of the Insects,’

¹⁸ Stephen Hatfield, email message to author, November 22, 2014.

¹⁹ Ibid.

²⁰ Ibid.

from when I was 7 or 8 ... I had the creative itch to an extent that startles me today. My industry and motivation were endless.”²¹

His solitary time was partially spent studying orchestral score writing, and as a young child and adolescent, he attempted his first orchestral compositions. Owing to demand from the music programs in the schools he attended and his father’s church, he would be called upon to “transpose, arrange, [and] transcribe.”²² He composed various pieces—a Christmas oratorio, two tone poems for concert band, a quintet for four saxophones and bassoon, piano pieces, and choir pieces.

Hatfield’s mother taught him piano until the fifth grade when he began lessons outside the home. This new piano teacher had him compose pieces from the chord progressions of the etudes he was studying. Hatfield also says of this era, “and there were also the counterpoint exercises that were part of childhood piano exams, which continue to influence me as my work, regardless of the style, tends towards the contrapuntal.”²³

Though Hatfield had childhood aspirations of becoming a composer, as he matured and attended school he lost confidence in his musical abilities and turned his interests to literature and philosophy. He received his Bachelor of Arts in “Specialized Honours English” in 1979 and a Master of Arts in English with a minor in Philosophy in 1981. Both degrees are from York University. He returned to college after a brief period and received a Bachelor of Education at the University of Toronto in 1984. An accomplished poet, Hatfield has twice received awards from the Ontario Arts Council for his poetry. Throughout college, Hatfield had absolutely no

²¹ Stephen Hatfield, email message to author, November 22, 2014.

²² Ibid.

²³ Stephen Hatfield, email message to author, April 30, 2014.

thought of pursuing music as a career in any form. The closest he came to the arts in college was when he was decorated by Canada's Governor General for his research linking the arts with philosophy and physics.

After receiving his Bachelor of Education degree, Hatfield taught high school English literature at Cawthra Park High School in Ontario in 1984. Although this high school was designated a performing arts school, a choir class was offered only after school as an extracurricular activity. Hatfield was asked by his principal to teach this choir. The class had a large turn out, but also a large variety of students on all points of the musical spectrum from highly experienced to no experience. There was no budget for this choir, so out of necessity, Hatfield was compelled to compose all of the music for this group. It was here that his choral composing began in earnest. In his last year as a high school teacher in 1990, his jazz and concert choirs won gold medals in a national competition. It was at one such competition that his work caught the attention of Doreen Rao, choral music editor for Boosey & Hawkes. This led to his first choral works being published in 1993 and a subsequent long-term relationship with Boosey & Hawkes, a major choral music publisher.

Hatfield developed music curricula used by universities and was also in demand to give curriculum workshops to teachers and school boards. One board, whose music coordinator was John Barron, director of the Amabile Youth Singers, invited Hatfield to be a clinician. It was during this collaboration that Barron asked Hatfield to write a Canadian-culture piece for his choir. Hatfield says, "The resulting piece was 'Nukupianguaq,' my first published score and the starting point for a long and productive relationship [with the Amabile choir] that burned very, very brightly for about ten years."²⁴

²⁴ Stephen Hatfield, email message to author, November 22, 2014.

Hatfield then resigned from high school teaching for health-related reasons and returned to British Columbia. There he became the choir director of the Gordon United Church for the next two and a half years. As he developed and nurtured this church choir's abilities, they progressed from singing SAB arrangements, to singing SSAB arrangements, then to singing SATB and SSATB arrangements. He says this period refined him as a composer:

I was able to get tremendous results from technically unpromising ensembles by writing and arranging choral anthems that made full use of their specific, often idiosyncratic skills and strengths, while gradually challenging and nurturing their "improvables." All of this work was *a cappella*, since I wanted to be in close contact with the choirs as they sang, and not lead them from the organ. We performed two short anthems a service, all of them my arrangements or originals. I built up a fat book of anthems, all of which are now lost, although some old choir member somewhere probably still has copies ... [T]he fine sandpaper it took to my choral style was of the first importance to my composing, as well as giving my conducting technique a giant step forward.²⁵

As he perused through a newly found copy of this church anthem notebook, he marveled that:

[T]here's way more evidence of "Hatfield in the lab" than I remembered in terms of how many of my published pieces had their trial run in some shape or form as an anthem written for Gordon United. They do not always share titles: the chorus of "Alle Brier" wound up as the theme for a canon in "Elibama." "The Good Old Way" became part of "Hard Shoulder." The spiraling chorus of "Diadem" became part of "Living In A Holy City."²⁶

Some of the anthems from the notebook were later published: "Carol of the Ladder," "Double Shot (Honey in the Rock) (SATB)," "Jacob's Ladder," "Living In A Holy City," "Ödi

²⁵ Stephen Hatfield, email message to author, November 22, 2014. Hatfield was able to secure a copy of these anthems from a former choir member and the notebook in its entirety is available upon request at HatfieldDissertation@outlook.com.

²⁶ Stephen Hatfield, email message to author, September 23, 2015.

Ödi,” “The Virgin Mary Had A Baby Boy (Treble Voices),” “Vus Vet Zayn (SATB),” “When It Was Yet Dark (Treble Voices and SATB),” and a version of “When The Stars Fall.”²⁷

²⁷ Except for “Vus Vet Zayn” (Colla Voce Music), all titles are published by Boosey & Hawkes.

CHAPTER 4

THE RECORDINGS

Although he was not a music major in college during the 1980s and his primary field of study was English literature, this also was the period when his compositional approach to music was formed. Hatfield was a collector of world music recordings, with much of this collecting activity occurring during his college years in the late 1970s and early 1980s. This collecting and listening activity was for pure enjoyment as there was, in Hatfield's words, "definitely a World Music *Zeitgeist* forming."²⁸ This is about the time period in which record companies started using the term "world music" to market recordings of non-traditional music. Hatfield was also drawn to the minimalism of Steve Reich and David Byrne, especially to those recordings that were influenced by world music.

Some of the recordings that had a profound effect on Hatfield's compositional techniques were not choral, and included the following:²⁹

- Steve Reich's *Drumming* and other recordings
- David Byrne and Brian Eno's *My Life in the Bush of Ghosts*
- David Byrne and The Talking Heads' *Remain in Light*
- John Fautley's "World Sampler" tapes

²⁸ Stephen Hatfield, email message to author, May 6, 2015.

²⁹ Stephen Hatfield, email messages to author: May 11, 2011; November 15, 2014; November 22, 2014; May 6, 2015; May 12, 2015.

Steve Reich

Steve Reich's *Drumming* is a minimalistic piece in four continuous movements, composed in 1970 and 1971. The first recording of the 90-minute work was released in 1971. Minimalism is defined as "a style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary,"³⁰ which also describes chant and ostinato. One of the typical characteristics in minimalism is repeated patterns. Also typical are chant-like, pulsating drone rhythms. *Drumming* was inspired by Reich's visit to Ghana, where he was exposed to Ghanaian music. In particular, he was keenly interested in the Ghanaian art of drumming.

Hatfield said, "*Drumming* made a compelling bridge for me between the new experiments of the *avant garde* and the world's ancient musical cultures. Now there was a moment when I really understood how all these different musical styles and musical concerns were springing from—and heading back to—the same source."³¹ Hatfield highly values the ability of music to transcend time, and specifically, make the ancient relevant to the present.

Two other Reich recordings would influence Hatfield's choral writing. He said, "[Reich's] 'Come Out' and 'It's Gonna Rain' were very important in making me feel the rhythms in speech."³² As shown in Musical Example 4.1, Hatfield's compositions contain highly rhythmic text-patterns set as chants or ostinatos.

³⁰ Keith Potter, "Minimalism (USA)," in *Grove Music Online*, Oxford University Press <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002257002> (accessed April 6, 2019).

³¹ Stephen Hatfield, email message to author, May 11, 2015.

³² Stephen Hatfield, email message to author, May 12, 2015.

Musical Example 4.1. *One Drop*, mm. 17–20.³³

17

Treble I
Dot dot dot, dash dash_ dash dot dot dot Dot dot dot, dash dash_ dash dot dot dot

Treble II
'n' cold sil-ver run-ning ov-er your hands... Hot 'n' cold sil-ver run-ning ov-er your hands, hot

Treble III
no one. We're_ serv - ing mil - lions. We're_ serv - ing

Guests
one small drop... One drop,

David Byrne

Byrne's recordings produced either with Brian Eno or his group, The Talking Heads, also shaped Hatfield's philosophical approach to writing choral music. Of the collaborative album with Brian Eno, *My Life in the Bush of Ghosts*, Hatfield says of the fourth track, "Help Me Somebody": "I remember being very taken with the juxtaposition of ostinati that growl and pop and sizzle with those that float. The sense of rapid time and slow time combined had me hooked."³⁴ In the track "Help Me Somebody," the contrasting ostinatos consist of floating long chords on electric guitars, a rapid pulsating part played on the congas and on another electric guitar, a quarter-note riff on the bass guitar, and a looped short sampling of speech. Similarly, Hatfield uses contrasting ostinatos which can be seen in "Down Low with Finesse" (Please see Musical Example 4.2), where there are three contrasting ostinatos, including one which "floats."

³³ Unless otherwise noted, all music examples are by Stephen Hatfield, © Copyright by Boosey & Hawkes, Inc. Reprinted by permission.

³⁴ Stephen Hatfield, email message to author, May 7, 2015.

Musical Example 4.2. *Down Low with Finesse* by Stephen Hatfield, mm. 109–120.³⁵

109 *half-whispered in ghostly temptation*

S 1 What calms you down? _____

S 2 *mf* Let me dream a - way the day - light and let me lie a -

A up? What ___ calms you down? What ___ keeps you up? What ___ calms you down? What ___ keeps you

113 *mf full tone, but still mysterious*

S 1 What calms you down? _____ And lie

S 2 wake all night. ___ So let me dream a - way the day - light and... and

A up? What ___ calms you down? What ___ keeps you up? What ___ calms you down? What ___ keeps you

117

S 1 wide a - wake ___ all night. So what then ___ keeps you

S 2 lie ___ a - wake ___ all night.

A up? What calms you down? What ___ keeps you up? What calms you down? What ___ keeps you

³⁵ All musical examples from “Down Low with Finesse” are used with permission by Porfiri & Horváth Publishers (Germany).

The World Sampler Tapes

Because a particular class for his English major was not available at the time, in order to fill out his schedule Hatfield took a class in music education taught by John Fautley at the University of Toronto. Because of Fautley's keen interest in world music, Hatfield was given two tapes titled "World Sampler" compiled by Fautley that contained ethnocultural music recordings from around the world. Hatfield says of these tapes that they were "a colossal consciousness-raiser, and [deserve] a place on the short list of important events in my musical education."³⁶ Not only did the music deeply affect Hatfield, but also Fautley himself left a deep impression on him. Hatfield says of Fautley, "One thing for sure, he was one of the most important influences on my work, not only for the music he introduced me to, but his whole way of being, his gestalt. As Dizzy said of Satchmo, 'No he, no me.'"³⁷

Two of the selections from these world music tapes were considered by Hatfield to be transformational. The first is of a type of trumpet created from the roots of trees hollowed out by termites being played by the men of the Broto tribe in the Central African Republic.³⁸ Hatfield says of this sound track that it "completely and thoroughly influenced my idea of ostinato, riff, funky counterpoint, and also the call-to-arms relationship between soloist and chorus."³⁹ Musical Example 4.3 shows such ostinatos and riffs with "funky counterpoint" from the first movement of "Three Ways to Vacuum Your House."

³⁶ Stephen Hatfield, email message to author, November 15, 2014.

³⁷ Stephen Hatfield, email message to author, March 24, 2019.

³⁸ Listen to an excerpt here: <http://.com/brototrumpetsSMPL> and the full track here: <https://tinyurl.com/brototrumpetsCMPLT>.

³⁹ Stephen Hatfield, email message to author, December 10, 2014.

Musical Example 4.3. *Three Ways to Vacuum Your House – I*, mm. 41–46.

The musical score is for three voices: Treble I, Treble II, and Treble III. It is in the key of D major (two sharps) and 4/4 time. The tempo/style is marked 'brash, saucy and swinging hard'. The score consists of two systems of staves. The first system covers measures 41 to 43, and the second system covers measures 44 to 46. The lyrics are written below each staff.

Measure 41:
 Treble I: — ya ya — ya ya — ya ya — ya ya Oo wee oo hoo wee
 Treble II: doo wah ca doo wah ca doo wah. Cu cu ru Hoo mah mah hoo mah an
 Treble III: ee eh ah oo an some time a wye - a. An ee eh ah oo an

Measure 44:
 Treble I: oo hoo wee oo la la. Oo wee oo hoo wee oo hoo wee oo la la.
 Treble II: some time a wye - a. Hoo mah mah hoo mah an some time a wye - a.
 Treble III: some time a wye - a. An ee eh ah oo an some time a wye - a. Bah

The second transformational recording for Hatfield is of two young girls in the Republic of Burundi in a greeting with each other.⁴⁰ The two girls pass back and forth light, agile, and yodel-like, call-and-response-phrases in quick succession. Hatfield says that it is “a sound my mind pursues in many direct and indirect ways ... I am interested if I can get some of this transparent delicacy to happen, even though in a choir you have several voices on each part.”⁴¹

In addition, Hatfield enjoyed listening to many world music recordings from such labels as the Nonesuch Explorer Series, Enja Records, Smithsonian Folkways, Library of Congress Archive of Folk Culture, Ocora (the record label of the *Office de Coopération Radiophonique* in

⁴⁰ Listen to an excerpt here: <http://tinyurl.com/akazeheSMPL>, and the full track here: <https://tinyurl.com/akazeheCMPLT>.

⁴¹ Stephen Hatfield, email message to author, December 10, 2014.

France and founded by composer, pianist and musicologist, Charles Duvelle), and others. One such recording on the Ocora label was as transformational for Hatfield as the two recordings from the world tapes. The recording is of an *Ndokpa* from the Grimari region of Central Africa. In an *Ndokpa* spoken inflections are translated into musical pitches.⁴² The recording is of a weather forecast, with this text:

“Yi vro gni kos sé gué.” (It rained just now.)
 “Et ché kran dé la lo to.” (It will be fine tomorrow.)⁴³

The tonal inflections of the language are transcribed into xylophone pitches.⁴⁴ Of its influence, Hatfield says:

This was not the first time I had heard percussion used as “talking drums,” but this snippet really rearranged my DNA. It was the rhythm as much as the pitch ... the movement and snap of the language grabbed me as much as the tonal properties. I think my ability to really fuse the diction of the text to the movement of the pitches recognized this brief field recording as an artesian well.⁴⁵

⁴² Charles Duvelle, liner notes to “Xylophone *Ndokpa*” on *Musique Centrafricaine*, trans. by J. Bennett. Ocora OCR 43, 1968. LP. “Drum language”, based on the possibility of using musical instruments (in particular the wooden drum) to reproduce spoken phrases is a phenomenon which is frequently encountered in Black Africa, chiefly among people who speak languages with marked musical tones. Not to be confused with musical signals, which are also in frequent use in Black Africa and elsewhere, and relate to a pre-established code, “drum language” is known throughout the Central African Republic and in some cases (among the Banda, for example) is in current use for long-distance communications. At times it occurs in a musical context: the “talking” instrument, which may be either a wooden drum or some other type of instrument (in this instance a pit-xylophone ...) alternates “spoken” sentences and purely musical rhythms or phrases.

⁴³ Ibid.

⁴⁴ Recording available here: <http://tinyurl.com/ndokpeCMPLT>.

⁴⁵ Stephen Hatfield, email message to author, December 10, 2014.

CHAPTER 5

HATFIELD'S PHILOSOPHICAL APPROACH TO COMPOSING MUSIC

In composing music, Hatfield's ultimate priority is the singer's experience rather than the creation of art. His desire is for the singer to develop empathy and to grow individually through self-awareness and discovery. This drives every note that he pens. Hatfield expounded upon what I consider to be his defining philosophy in a discussion of two of his pieces, "Down Low with Finesse" and "Breakthrough":

"Down Low With Finesse" and "Breakthrough" also use chant to set the experience of the modern world against the grander continuum of human experience. "Down Low" is a miniature *Bildungsroman*,⁴⁶ where the character grows and learns and finds comfort through the broadened perspective the song inspires, the broadened perspective that can say with conviction, "you're not alone." The intertwining of the modern elements in the song with the ancient techniques of ostinati, traded antiphonally and superimposed, is a role model of the broadened perspective that the persona is invited to discover for herself. One of the goals of multiculturalism in all its forms is that of the broadened perspective: the cosmopolitan, open-minded and inclusive perspective that we hope for both singers and listeners, the perspective that allows for the imagination to travel beyond the limits of its own time and place—one of the key requirements for empathy, and for me empathy is everything. A lot of unlovely people talk about love. And as a [religious] man you will know your Bible background and you will know about the problems the English Bible has when it translates so many different concepts into the single word "love." The word, important though it will always be, is also yoked to a lot of tin cans and old boots. Empathy, that says it all to me. Surely this is what Christ preached in every parable and sermon he gave. The "Finesse" in "Down Low With Finesse" is the persona's increasing ability to place her frustrations against the backdrop of all human experience, and again, the musical language, derived from elements modern and ancient and techniques that

⁴⁶ "Bildungsroman," in *Merriam-Webster's Dictionary*, Merriam-Webster, Inc. <https://doi-org.ezproxy3.library.arizona.edu/10.1093/gmo/9781561592630.article.20547> (accessed August 5, 2019). *Bildungsroman* is the combination of two German words: *Bildung*, meaning "education," and *Roman*, meaning "novel." Fittingly, a "bildungsroman" is a novel that deals with the formative years of the main character—in particular, his or her psychological development and moral education. The *bildungsroman* usually ends on a positive note with the hero's foolish mistakes and painful disappointments over and a life of usefulness ahead.

spring from oral traditions, is intended to offer itself as a template for what a perspective can be, a template through which the persona of the song can discover herself.⁴⁷

This process of developing empathy and self-awareness has a greater chance of succeeding if the singer is interested and invested in the music. Therefore, Hatfield composes all voice parts to be musically and rhythmically interesting. This practice began when he taught the extracurricular choir at Cawthra Park High School, and needed to keep a large number of students with a wide range of skills fully engaged in rehearsal. Of this he explains:

I wanted to avoid the situation where three quarters of the choir waits while you go over and over some harmony part. Meantime the sopranos, who traditionally get the melody, have picked their part up right away, and are now bored out of their minds. There are many variations on this scenario, but they all result in boredom for one part of the choir and frustration for another ... I take particular care that the altos get lots of spotlight, since in my experience they are the section most likely to be passed over by composer and audience alike.⁴⁸

This mission of fully engaging every singer was influenced by his experience of the music of the album, *Remain In Light*. Hatfield tells of this influence:

Remain In Light sparked a lot of journalistic interest in the ethos of African music, which was well-known to have fueled this record. I remember being very influenced by the point often made at the time of the record's release ... Whereas in "western music" one tended to focus on the lead singer, or the lead guitarist, or the conductor, or the solo violinist etc., in an African pattern, everybody was equally important in creating the effect, whether you were doing a complicated figure on a drum, or keeping a steady cowbell on the 2nd beat of every measure, every measure ... [T]he African ethos was seen as wonderfully community oriented. The 2nd cowbell was as important as the lead

⁴⁷ Stephen Hatfield, email message to author, July 30, 2014.

⁴⁸ "Stephen Hatfield: Thoughts on the Music." <http://www.stephenhatfield.com/Thoughts.asp#How> (accessed October 10, 2011).

djembe; and the line between performers and dancing audience was continually removed. Community, community, community.⁴⁹

Hatfield further explains that the discussion of how African music espouses the community “... had a huge huge huge impact on how I wrote for the different voices in the choir—my desire to make all voices in the choir feel equally important, to give every voice some spotlight in every piece.”⁵⁰ He also notes that:

The need to keep a large number of “differently-abled” students interested at rehearsal led to developing charts which, though harmonically straightforward, were polyphonic in texture, giving each vocal part melodic lines and catchy ostinati so that nobody felt that their place in the choir was to give tuneless support to the tune.⁵¹

Hatfield uses ostinatos to create emotion and moods in order to “create a sense of reliability and continuity—an emotional, psychological touchstone”⁵² He further explained that “the repetition [of ostinatos] can create a timeless dreamworld, while at the same time the repetition can create an increasing sense of imminent explosion, an increasing sense of

⁴⁹ Stephen Hatfield, email message to author, May 7, 2015. In response to his use of “Africa” in this email, Hatfield said, “I heartily approve of the point raised, that Africa has many countries, cultures, musical styles ... I spoke of Africa in general terms when recollecting the importance of *Remain In Light* in my budding compositional style because when I first heard that record I was so ignorant that ‘African music’ seemed a usable term, whereas for someone better informed the term would be so general as to be meaningless. ... [T]hose of us who thought we knew a little about other cultures had no conception of just how miniscule that ‘little’ was. ... In terms of 2019, listening to a rock group incorporate some attributes of ‘African music’ is not much of a multicultural event—it’s hardly a revolution. Yet a revolution is what it felt like when the album was released. When I speak of ‘African music’ in the context of *Remain In Light*, I am referring to ‘African music’ as I understood it then, under the influence of that record. At the time of its initial impact on my life I could not have spoken of ‘African music’ in any more clarity. So if you are presenting the world as I saw it when I began to assemble my style, ‘African music’, though an insultingly preposterous generalization, was as yet a workable term for a still callow and ignorant music-lover.” Hatfield, email message to author, August 11, 2019.

⁵⁰ Ibid.

⁵¹ Stephen Hatfield, email message to author, February 24, 2019.

⁵² Stephen Hatfield, email message to author, May 3, 2015.

pressure.”⁵³ For example, in “Down Low with Finesse,” Hatfield says that the ostinatos “often suggest a giddy, dizzy, hyperventilating, disoriented mental landscape⁵⁴ [that is] intended to suggest the pressure in the persona's head, and the pressure which she perceives to be around her.”⁵⁵ (Please see Musical Example 5.1)⁵⁶

Musical Example 5.1. *Down Low with Finesse*, mm. 1–12.

♩ = c. 90

an aggressive and pointed mf

Soprano 2

For rea - sons I just can't de - ter - mine, for rea - sons I just

5

simile

S 2

can't de - ter - mine, for rea - sons I just can't de - ter - mine, for rea - sons I just

9

marcato

S 1

What shakes you? — What

S 2

can't de - ter - mine. There's a rea - son I just can't de - ter - mine, for rea - sons I just

Hatfield expounds, “the repetitive drive of the ostinati ... enables the singer to absorb the potentially threatening energy of the ostinato and transform it into a positive groove, full of positive energy, and a sense of self-humour.”⁵⁷ (Please see Musical Example 5.2)⁵⁸ Referring to

⁵³ Stephen Hatfield, email message to author, July 31, 2014.

⁵⁴ Stephen Hatfield, email message to author, May 3, 2015.

⁵⁵ Stephen Hatfield, email message to author, July 31, 2014.

⁵⁶ Recording available here: <https://tinyurl.com/finesse5-1SMPL>.

⁵⁷ Stephen Hatfield, email message to author, July 31, 2014.

⁵⁸ Recording available here: <https://tinyurl.com/finesse5-2SMPL>.

the versatility of functions of ostinatos, often in the same piece, Hatfield says, “I do love it how any given single technique can be used to create a multiplicity of contradictory worlds.”⁵⁹

Musical Example 5.2. *Down Low with Finesse*, mm. 161–166.

161

S 1 tak - ing me for - ev - er, you're not a - lone. (ka-chak - a - chak) Y' can't help it.

S 2 Put it all to - geth - er, you're not a - lone. (ka-chak - a - chak) Y' can't help it,

A Put it all to - geth - er, you're not a - lone. (ka-chak - a - chak) Y' can't help it,

164 *more and more intensity - optional vamp*

S 1 Not a - lone. (ka-chak - a - chak) Y' can't help it, you're not a - lone.

S 2 not a - lone. (ka-chak - a - chak) Y' can't help it, you're not a - lone.

A not a - lone. (ka-chak - a - chak) Y' can't help it, you're not a - lone.

⁵⁹ Stephen Hatfield, email message to author, May 3, 2015.

CHAPTER 6

HATFIELD'S IDIOMATIC TECHNIQUES

When composing choral music Hatfield often combines original melodic material or text, with folk or traditional source material. He has alluded to this as the “Hatfield Category” of music. I have proposed the nomenclature, the “Hatfield Hybrid,” of which he approves.⁶⁰ Much of Hatfield’s work is of this category. This is one of three idiomatic compositional techniques he employs, which include the Hatfield Hybrid, the Deep Hatfield Hybrid, and the Cultural Mashup.

The Hatfield Hybrid

Hatfield frequently combines traditional material with original text. He describes having heard, for example, a charming traditional instrumental or vocal tune, and then setting it with an original text to make it his own.⁶¹ Such was the case when he heard a tin whistle street musician in Belfast playing the tune, “Cape Breton Jigs/McGurk’s.” In his work, “Blonde with a Black Skirt,” Hatfield took that folk tune then added what he calls “text [that] is modeled on the crazy quilt of village gossip, work songs, and nonsense refrains used in so many folk tunes.”⁶² Another example of this type of Hatfield Hybrid is his work, “When It Was Yet Dark.” Set to the 1855 hymn tune “Pleading Saviour,” Hatfield’s original text “takes us into the thoughts and feelings of Mary Magdalene as she approaches the tomb of Christ on the morning of the first Easter.”⁶³

⁶⁰ Stephen Hatfield, email message to author, January 13, 2015.

⁶¹ Stephen Hatfield, email message to author, December 4, 2018.

⁶² Stephen Hatfield, “Blonde in a Black Skirt,” in program notes. Milwaukee: JEHMS, Inc. A Division of Alliance Music Publication, Inc., 1999.

⁶³ Stephen Hatfield, “When It Was Yet Dark,” in program notes. Milwaukee: Boosey & Hawkes, Inc., 1996.

The repetitive nature of folksongs provides a challenge to Hatfield, whose stated mission is to engage singers. Hatfield says:

I wanted choirs to have the chance to sing these folk songs that were just shivering my timbers—I felt a missionary’s zeal to pass on the bliss—but these songs tended to be very strophic, and overall I’ve found that identical verses, verse after verse, [are] the province of the soloist, not the choir – not without an added element of change to offset and relieve the repetitive nature of the genre.⁶⁴

One example of a Hatfield Hybrid with added original musical material is the piece, “Las Amarillas,” arranged in the style of the southern Mexican dance, *huapongo*. Sopranos I and II sing the six-bar traditional melody, which repeats for four verses. To make each verse interesting, Hatfield adds other original melodies and ostinatos to accompany the melody. One example can be found in mm. 14–36 in which the alto has a counter-rhythm ostinato with body percussion (Please see Musical Example 6.1). Hatfield inserts original linking material between verses three and four. In mm. 37–44, he uses the syllables “na” and “no” from the source lyrics, “a la tirana no” (Please see Musical Example 6.2).

⁶⁴ Stephen Hatfield, email message to author, May 24, 2018.

Musical Example 6.1. *Las Amarillas*, mm. 13–20.

Traditional folk melody

de-intensify the volume, but keep the fire

Original counter melody
(bounce with the wiry, elastic energy of a bass fiddle)

simile

don't let the Treble I counter-melodies smother Treble II.

no. Vo - la - ron las a - ma - ril - las ca - lan - drias de los no -

no. Vo - la - ron las a - ma - ril - las ca - lan - drias de los no -

no. Vo - la - ron las

pa - les. Ya no can - ta - ran al - e - gres los pá - ja - ros ca - der -

pa - les. Ya no can - ta - ran al - e - gres los pá - ja - ros ca - der -

a - ma - ril - las ca - lan - drias de

na - les, a la ti - ra - na na na, a la ti - ra - na na no -

na - les, a la ti - ra - na na na, a la ti - ra - na na no -

los no - pa - les Ya no can - ta -

La ti - ra - na - na, na na, la ti - ra - na

Ya no can - ta - ran al - e - gres los pá - ja - ros ca - der -

ran al - e - gres los pá - ja - ros

Musical Example 6.2. *Las Amarillas*, mm. 37–44.

37 *without losing the spring in the rhythm, let the next four bars glide.*

S1 re - ro. Na na na na na no, na na na na na

S2 re - ro. Na na na na na no, na na na na na

A re - ro. Na na na na na no, — na na na na na

39

no, na na na na na na no, na na na na na

no, na na na na na na no, na na na na na

no, — na na na na — na na no, — na na na na — na na

41 *percolate!*

na na na no no na na no no na na no no na na no no

na, na no, no no, na no, no no, na no, no no, na no, no

no no na no no no na no no no na no no no na no

43 *intensify towards to 5/4 measure.*

na na no no na na no no na na no no na na no no

no, na no, no no, na no, no no, na no, no no, na no, no

no no na no no no na no no no na no no no na no

In his piece, “Tjak!” for four-part choir, Hatfield makes extensive use of original linking material to create interest in this Balinese chant ceremony. This work is based on the *Ketjak* or *Kecak*, also known as *The Monkey Chant* or *Ramayana Monkey Chant*. In the ceremony that this music accompanies, the participants chant a repetitive, percussive “chak” while performing various body motions either while seated or standing. Hatfield’s “Tjak!” is not an attempt to transcribe or recreate the ritual, but borrows the thematic chant, the yells (Please see Musical Example 6.3), and ostinatos (Please see Musical Example 6.4) as influences to recreate the mood, aura, and mystique of the ceremony.

Musical Example 6.3. *Tjak!*, mm. 5–6.

Fuel Injection
a maniacal marcato – the steady rhythm contains the frenzy in hoops of steel repeat ad lib. if desired

“T” = “chak!” and “T K” = “chaka”

Musical Example 6.4. *Tjak!*, mm. 11–12.

Ostinatos
Rhythm 1(b) *repeat ad lib. - the Caller signals the move to Rhythm 2(a)*

The Deep Hatfield Hybrid

Hatfield's second idiomatic style is the Deep Hatfield Hybrid, in which he assimilates aspects of a cultural style—be it rhythm, harmony, or melodic movement—and then writes “in that style without quoting any actual melodies from that culture.”⁶⁵ One way he does this is by internalizing and inhabiting a style that exists outside of him.⁶⁶ In this approach, if he is incorporating a specific culture's style, he wants it to sound like that style. A second approach is one where he tries to create a personal style, a unique sound that uses cultural elements without being identifiable to any certain culture.⁶⁷

A Deep Hatfield Hybrid of the first approach can be found in the four-movement *Missa Primavera: Our Lady of the Spring*, a missa brevis that was commissioned to include multicultural influences. In the first movement of *Missa Primavera*, the rhythm and melodic contour of “Kyrie,” is influenced by a Bulgarian folksong, “Polegnala e Todora,”⁶⁸ made popular by the Koutev Bulgarian National ensemble (Please see Musical Example 6.5). The rhythmic pattern of the folksong follows the 2+2+3+2+2 meter of the Bulgarian dance, *kopanitsa*, described as a *quick-quick-slow-quick-quick* line dance.⁶⁹ Hatfield uses this rhythmic pattern in the setting of the “Kyrie” (Please see Musical Example 6.6).

⁶⁵ Hatfield, email message to author, January 13, 2015.

⁶⁶ Stephen Hatfield, email message to author, August 19, 2019.

⁶⁷ Ibid.

⁶⁸ Stephen Hatfield, email message to author, December 31, 2012.

⁶⁹ Raina Kazarova-Kukudova and Kiril Djenev, *Bulgarian Folk Dances*, trans., Nevena Geliazkova and Marguerite Alexieva, 2nd printing ed. (Cambridge: Slavica Publishers, 1976).

Musical Example 6.5. *Polegnala e Todora*, mm. 1–4, by Philip Kutev. Reprinted with permission.

Moderato Philip Kutev

Choir - I Group



Po - leg - na - la e To - do - ra, mo - ma To - do - ro, To - do - ro!

Musical Example 6.6. *Kyrie, Missa Primavera*, mm. 1–6.

Moderato ♩ = ca. 80

mp

Soprano



Ky - ri - e e - le - i - son,____

Hatfield says of the folksong and his setting, that there are “similarities between [the] rhythmic and melodic contour” and points out that both melodies have “the same melodic turn when the phrase ends.”⁷⁰ The opening soprano melody of “Kyrie” also employs a pentatonic scale, typical for Bulgarian folk dances.⁷¹

As Hatfield indicates, “Down Low With Finesse” is an example of a Deep Hatfield Hybrid.⁷² In it, he combines aspects of rock, funk, and prison field yells. The rock influence comes from the opening guitar riff from the song, “Whiskey and Wine” by the British group, The Motors (Please see Musical Example 6.7).⁷³

⁷⁰ Stephen Hatfield, email message to author, March 16, 2017.

⁷¹ Kalin Stanchev Kirilov, “Harmony in Bulgarian Music” (PhD diss., University of Oregon, 2007).

⁷² Hatfield, email message to author, August 19, 2019.

⁷³ *The Motors - I*, Virgin V 2089, 1977, CD. Recording available here: <http://tinyurl.com/whiskeySMPL>.

Musical Example 6.7. *Whiskey and Wine*. Transcribed by the author.

Shuffle

Hatfield adapts this guitar riff with a similar melodic line and similar rhythms (Please see Musical Example 6.8). In mm. 134 and 138, the “cha-ka chak” figure imitates the rhythmic sound of a pick scrubbing against the dampened guitar strings in the recording.⁷⁴

Musical Example 6.8. *Down Low with Finesse*, mm. 132–140.

swing sixteenths - loose-limbed and funky

132

S1

I'll be cool. My life is tak-ing me for-ev-er, so I'll be cool. (ka-chak-a - chak) Y' can't help it.

S2

I'll be cool.

I'll be lone. (ka-chak-a - chak) Y' can't help it,

A

I'll be cool.

I'll be lone. (ka-chak-a - chak) Y' can't help it,

136

S1

I'll be cool. My life is taking me for-ev-er, so I'll be cool. (kachaka-chak) Y' can't help it, no!

S2

I'll be cool.

I'll be cool. (kachaka-chak) Y' can't help it, M

A

I'll be cool.

I'll be cool. (kachaka-chak) Y' can't help it, no!

straight sixteenths

straight sixteenths

straight sixteenths

⁷⁴ Stephen Hatfield, “Down Low With Finesse,” in program notes. Pohlheim, Germany: Porfiri & Horváth Publishers, 2012.

The Jackson 5's "Dancing Machine," in particular the chorus (Please see Musical Example 6.9), was the funk influence for "Down Low with Finesse." Of "Dancing Machine," Hatfield says that that "was what I was most responding to in the main body of 'Down Low with Finesse'— the brief, staccato phrases that alternated between being on and off the beat. The use of a minor third as the backbone of the chant is something I felt from a lot of blues-based music, such as 'Dancing Machine,' and from field yells as well."⁷⁵

Musical Example 6.9. *Dancing Machine*. Transcribed by author.

She's a dance, dance, dance, dance, danc-ing ma-chine. Watch her get down, watch her get down As she do, do, do her thing Right on the scene. She's a dance, dance, dance, dance, danc-ing ma-chine. Watch her get down, watch her get down As she do, do, do her thing Right on the scene.

Hatfield identified the section (Please see Musical Example 6.10) of "Down Low" that was most influenced by "Dancing Machine." Of this section he says that "[this] is the spot where I hear 'Dancing Machine' most directly and joyously channeled."⁷⁶ This section has repeated text, short, choppy phrases with short articulations, and syncopated rhythms. Although it is inspired by a funk rock tune, Hatfield has created something that is not attributable to a specific culture.

⁷⁵ Stephen Hatfield, email message to author, August 3, 2019.

⁷⁶ Stephen Hatfield, email message to author, August 11, 2019.

Musical Example 6.10. *Down Low With Finesse*, mm. 97–108.

97

S 1 creep-in' song. She do that song, she do that song, she do that down - low

S 2 creep-in' song. She do that song, she do that song, she do that down - low

A creep-in' song. She do that song, she do that song, she do that down - low

101

S 1 creep-in' song. Well it may be right an' it may be wrong, but we do that down-low

S 2 creep-in' song. Well it may be right an' it may be wrong, but we do that down-low

A creep-in' song. Well it may be right an' it may be wrong, but we do that down-low

105

S 1 creep-in' song. So what?

S 2 creep-in' song. So what?

A creep-in' song. So what, what keeps you up? What calms you down? What keeps you

Field or prison yells are the third cultural influence in “Down Low with Finesse.”⁷⁷ Many recordings have influenced Hatfield, some of which are collections of prison songs, “Negro”

⁷⁷ The material from this paragraph is drawn from email exchanges with Hatfield.

blues and hollers, and African American gospel singing. Among Hatfield's collection is a prison song called "Don'tcha Hear Poor Mother Calling?"⁷⁸ Many prison field songs are short two- to four-measure phrases that drive to an emphatic high point in the middle, often on sustained or repeated pitches, then relax in energy and wane to the end of the phrase (Please see Musical Example 6.11).

Musical Example 6.11. *Don'tcha Hear Your Poor Mother Calling?*

Don't - cha hear your poor mo - ther

call - ing? Don't - cha hear your poor mo - ther

call - ing you? Call - ing you, poor boy, (she's) call - ing you.

"Down Low With Finesse" has three such phrases that can be attributed to the prison field yell influence. They have the characteristic ascending melodic line, a sustained or repeating pitch, then a relaxing of the energy to the end of the phrase. (Please see Musical Examples 6.12–6.14).

⁷⁸ *Prison Songs, Historical Recordings From Parchman Farm 1947-48, Volume One: Murderous Home*, Rounder Records CD 1714, 1997, CD. Musical Example 6.11 transcribed by author.

Musical Example 6.12. *Down Low With Finesse*, mm. 57–65.

57

My act is pret - ty much to-ge-th - er, my head's on straight, my smile is strong. But

62

when it hits that nas - ty weath - er I get that down - low creep-in' song.____

Musical Example 6.13. *Down Low With Finesse*, mm. 78–81.

73

Now some-times I just spout ba-lo - ney an' some-times I just coast a-long.____ It

78

is - n't 'cause I'm such a pho - ney, it's just that down - low creep-in' song.____

Musical Example 6.14. *Down Low With Finesse*, mm. 110–119.

110 *mf*

Let me dream a - way the day - light and let me lie a -

113

wake all night.____ So let me dream a - way the day - light and...

116

and lie____ a - wake____ all night.

Cultural Mashup

The third Hatfield idiomatic style is Cultural Mashup in which two or more cultural materials, styles, or influences are combined in one work. In some cases, Hatfield combines unrelated—even opposing—elements, and in others he combines related elements.

Hatfield began arranging and composing Cultural Mashups in the 1980s. His first mashup work was “Ya Faraoule,” in which he combined Egyptian and Lebanese cultures. I asked Hatfield why he started mixing cultures in a single piece. He responded:

When I was in the classroom it was one of my favourite things as a teacher to take the students around the world, linking pieces from different countries through the use of a common technique, like a ground bass, or a common theme—such as charming animals, which is the link between the African and Australian chants in “Sweet Tooth.” Linking geographically diverse pieces was an approach that I used so frequently in the classroom that it wasn't a stretch to do the same thing with my pieces. My perception of “Nuqapianguak” and “African Celebration” is also one of a cultural “mash-up,” since “Nuq” includes chants from over a huge stretch of land, including chants from the distant past and the recent [past], while the point of “African Celebration” ... was to remind people that a culture which we tend to think of as homogeneous, like black South Africa, is in fact made up of many different peoples. Many of my “mash-ups” are done with the goal of empathizing with both sides of a battle, such as the Jewish/Arabian “Mein Rue Platz.” ... By the time I had my first piece in print I had already written and arranged in many different choral styles, so at the time when the choral market was getting to know me, and everyone was asking me for a multicultural piece, I was already feeling that this was a part of my writing where the vineyard had already been worked hard, and it was time to try another field. Mixing the cultures up was a way I could satisfy a choir's desire for a multicultural piece while still satisfying my own desire not to repeat myself.⁷⁹

Recently, he expanded and clarified his reasons for this practice, which has relevance in today's society:

The quote ... from four years ago doesn't tell the whole story. When I started to mix cultures together—“Ya Faraoule” was the first, I believe, written in the 80s—I wanted to show how cultures could intertwine, intersect and inform each other while keeping their

⁷⁹ Stephen Hatfield, email message to author, August 13, 2015.

own identities intact. It was very much part of my approach as an educator. In class I would compare a love duet from [a] Mozart opera with one from Motown; I would compare the descending ground bass figure in “Dido’s Lament” with that in “Stairway To Heaven.” I wished to use music as an entry into more all-embracing questions about how human life is the same, yet different, yet the same, yet different, through comparing human experiences separated by time or geography, or both. There was additional impetus to foster this way of thinking since the political upheavals of the time were bringing back the horrible old rhetoric of “us against them and them against us,” and any activity that brought cultures together through admiring their differences as well as their similarities seemed to me a very positive, and even necessary step for a teacher to take.⁸⁰

Hatfield’s composition of the three movement work, *Three Ways to Vacuum Your House*, is an example of joining “cultures together” as a Cultural Mashup. Hatfield says that the title is literal. “All of those licks and riffs came from improvising while I was vacuuming.”⁸¹ He calls *Vacuum* “perhaps one of my best achievements in the sphere of Cultural Mashup.”⁸² In the first movement he tries to capture the essence of the polyrhythmic nature of Zimbabwe *mbira* music (the Shona thumb-piano), Arabian drumming, and also quotes the Scottish folk tune “The Skye Boat Song.” As with much of his music, recordings had a strong influence on this movement. Hatfield relates, “Definitely, the *mbira* was influential on the first movement of ‘Vacuum.’ The album I knew best was *The African Mbira*.⁸³ Also the work of Ephant Mujuru. A piece that struck me was ‘Taireva,’ where his *mbira* patterns were then taken up by a marimba ensemble.”⁸⁴

The *mbira* is part of the lamellaphone instrument family. Members of the lamellaphone family are often referred to as “thumb pianos,” but there are different versions of the instrument

⁸⁰ Stephen Hatfield, email message to author, June 20, 2019.

⁸¹ Stephen Hatfield, email message to author, August 6, 2014.

⁸² Stephen Hatfield, email message to author, August 13, 2015.

⁸³ *The African Mbira: Music Of The Shona People Of Rhodesia*, Nonesuch H-72043, 1971, LP.

⁸⁴ Stephen Hatfield, email message to author, December 5, 2018.

in different regions of Africa. The *mbira* is used in Zimbabwe by the Shona people. (Another well-known member of the lamellaphone family, the kalimba, is used in Malawi and Zambia.) Much of the music played on the *mbira* and related members of the lamellaphone family is polyrhythmic, having “the superposition of different rhythms or metres.”⁸⁵

Music for the *mbira* is learned and passed down aurally, and written notation does not exist unless a Westerner has created it. There is no standard written notational system, and written music for the *mbira* or any lamellaphone is scarce, however, Mark Holdaway, a long-time kalimba performer and instructor, invented a written tablature for the kalimba in 2004.⁸⁶ Holdaway’s website is one of the largest resources for the kalimba. “Taireva,” the piece that particularly inspired Hatfield is found there (Please see Musical Example 6.15). The note groupings for “Taireva” can be in duple or triple, depending on where the performer and listener place the down beat (Please see Musical Example 6.16). On Holdaway’s web page is an explanation and demonstration of how this works.⁸⁷

⁸⁵ “Polyrhythm,” Oxford Music Online.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022059> (accessed August 14, 2019).

⁸⁶ Mark Holdaway, “Kalimba Magic: The Topsy-Turvy World of Mbira Music.”
<https://www.kalimbamagic.com/blog/item/the-toppsy-turvey-world-of-mbira-music> (accessed August 13, 2019).

⁸⁷ Recording available here: <https://tinyurl.com/kalimbamagic>.

Musical Example 6.15. *Taireva* tablature. Copyright © 2005-2016 Mark Holdaway. Used with permission.

TRIPLE

DUPLE

Musical Example 6.16. *Taireva* note groupings. Copyright © 2005-2016 Mark Holdaway. Used with permission.

Y (DUPLE)

"One dee dee dee One

Rhythm 1 2 3 1 2 3 1 2 3 1 2 3

Harmony G Bm D

"One doo doo One

X (TRIPLE)

In “Three Ways to Vacuum Your House – I,” Hatfield wanted to create the feel of *mbira* music. He said, “it is not a specific *mbira* pattern that is in Vacuum, but rather the essence of the polyrhythmic nature of *mbira* patterns that inspired Vacuum.”⁸⁸ The polyrhythmic characteristic of “Vacuum – I” can be seen in Musical Example 6.17.

Musical Example 6.17. *Three Ways to Vacuum Your House – I*, mm. 13–16.

Treble I
Hey la la hey la la woy ya ya Hey la la hey la la woy ya ya lay la,

Treble II
Woy ya ya ya cu cu ru cu cu woy ya ya ya ee li lay la,

Treble III
Hoo mah, hoo mah mah hoo, cu ru cu cu hoo mah, hoo mah mah hoo, li lay la,

Hatfield offers:

What I did incorporate is the way polyrhythms slip in and out of each other. They seem so locked in, yet they are so flexible, such phantasms. “Vacuum I” was in part an homage to how delicious I found this technique, both in the *mbira* and in Steve Reich’s *Music For 18 Musicians*, which was also blowing my tiny mind at the time. The challenge was to notate this “loose, locked-in phantom,” this optical illusion for the ears, so that even the straightest choir could make it happen. So with “Vacuum I” the way I brought the voices in created a “*mbira* for choir,” as did the moment when the altos break into “An ee, ay, ah, oh and sometime a wye-a.”⁸⁹

⁸⁸ Stephen Hatfield, email message to author, August 13, 2019.

⁸⁹ Stephen Hatfield, email message to author, August 12, 2019.

The alto phrase Hatfield quotes (a veiled joking reference to the English vowels)⁹⁰ can be seen in Musical Example 6.18. This alto line also creates a 3:2 cross-rhythm, typical of *mbira* music.

Musical Example 6.18. *Three Ways to Vacuum Your House – I*, mm. 41–46.

41 *brash, saucy and swinging hard*

Treble I
— ya ya — ya ya — ya ya — ya ya Oo wee oo hoo wee

Treble II
doo wah ca doo wah ca doo wah. Cu cu ru Hoo mah mah hoo mah an

Treble III
ee eh ah oo an some time a wye - a. An ee eh ah oo an

44

oo hoo wee oo la la. Oo wee oo hoo wee oo hoo wee oo la la.

some time a wye - a. Hoo mah mah hoo mah an some time a wye - a.

some time a wye - a. An ee eh ah oo an some time a wye - a. Bah

Regarding the Arabic influence on this movement, Hatfield says,

I can give you one very specific influence: the CD *Tarab* by Rabih Abou-Khalil ... The whole CD is a trip to Eden. ... The more I think of this recording, the more I can't stop listing all the moments that made me feel that if I could find a way to get choral singers to experience these kind of "beats and jams," the whole world would be a happier place. I remember the hippie-like "Age-of-Aquarius" optimism held by such as I, that through giving "western" singers voice-on contact with the experience of, say, an Arabic frame

⁹⁰ Stephen Hatfield, email message to author, February 1, 2019.

drum, then the consciousness-raising would spread across all society and make it better and better.⁹¹

Music for the Middle Eastern drum, the “doubek,” has its own system of written notation for rhythms and its own method for counting: “Mid-Eastern rhythm is commonly notated in the [United States] in American Creole rhythm notation, a tool developed in the late 20th century that allowed American drummers all over the country to communicate with each other. ... The first line in [a] set of diagrams represents ... the sounds that define that rhythm.”⁹² The definition of the system is as follows: essential sounds are identified using the characters D, T and K—Dum, Tek, Ka; rests are indicated with a period (.); rhythmic filler, ornaments and flourishes are indicated using t, k, and tk—which are played with less emphasis than the primary sounds.⁹³

Middle Eastern drumming rhythms are taught aurally, as the voiced syllables, “Dum,” “Tek,” and “Ka,” and the shortened unvoiced related consonants “t” and “k” mimic the sounds that the hand makes on the drum, depending on placement of strike and part of hand. This notation may be seen in Musical Example 6.19, which shows a classic 3/4 Arabic pattern.⁹⁴

⁹¹ Stephen Hatfield, email message to author, December 6, 2018.

⁹² Maura Enright, “Middle Eastern and Mediterranean Music Rhythms: Diagrams and Performance Aids,” Baba Yaga Music. <http://www.babayagamusic.com/Music/oriental-dance-rhythm-diagrams-and-descriptions.htm#44> (accessed August 13, 2019).

⁹³ Ibid.

⁹⁴ Maura Enright. “Middle Eastern and Mediterranean Music Rhythms: Diagrams and Performance Aids,” Baba Yaga Music. <http://www.babayagamusic.com/Music/oriental-dance-rhythm-diagrams-and-descriptions.htm#44> (accessed August 13, 2019).

Musical Example 6.19. Percussion music from Baba Yaga Music. ©
Copyright 2012–2015 by Maura Enright, used with permission.

1 e & a 2 e & a 3 e & a
 D T . . .
 D . . . T . . . T . . .
 D . k . T . k . T . k .
 D . . k T . k . T . k .
 T . t . k . . . T . . .
 T . . . D . . . D . . .

On the CD *Tarab* by Rabih Abou-Khalil, the track “Awakening” has a section in which Abou-Khalil incorporates the verbalized syllables as part of his music.⁹⁵ Hatfield indicates that “Awakening” was one of the recordings, along with a few others, that “blew [his] hat off.”⁹⁶ Musical Example 6.20 is an excerpt from *Three Ways to Vacuum Your House – I*, mm. 89–94, showing a vocalized section mimicking the Arabian drumming. The syllables that Hatfield chose for the text are similar to American Creole rhythm syllables.

⁹⁵ Rabih Abou-Khalil, *Tarab*, Enja Records ENJ-7083 2, 1993, CD. Listen to an excerpt here: <http://tinyurl.com/AwakeningSMPL>.

⁹⁶ Hatfield, email message to author, December 6, 2018.

Musical Example 6.20. *Three Ways to Vacuum Your House – I*, mm. 89–94.

89

Treble I
tucka tucka tee tucka ton tucka tucka tucka tee tucka ton tucka tucka tucka tee tucka ton tucka

Treble II
tucka tee tucka ton tucka tucka tucka tee tucka ton tucka tucka tucka tee tucka ton tuckatucka

Treble III
tucka tucka tucka tee tucka ton tucka tucka tucka tee tucka ton tucka tucka tucka tee tucka ton

92

tuckatucka tee tucka ton tucka tucka tucka tee tucka ton tucka tucka tucka tee tucka ton tucka

tee tucka ton tee tucka ton tee tucka ton

tuckatucka tucka tee tucka ton tucka tuckatucka tee tucka ton tucka tucka tucka tee tucka ton

Much of Hatfield's creativity is not evident without his insights. Such is the case with his use of part of the melody of the Scottish folk song, "The Skye Boat Song." Hatfield says he took the first part of the melody "one step removed ... and put it over Shona thumb-piano patterns, etc. etc. etc., with everything filtered through my own musical vocabulary [of chants and ostinatos]."⁹⁷ Musical Example 6.21 is a fragment of the traditional folk tune and Musical

Musical Example 6.21. *The Skye Boat Song*. Transcribed by the author.

Speed, bon-nie boat, like a bird on a wing.

⁹⁷ Stephen Hatfield, email message to author, August 13, 2015.

Example 6.22 shows the altered melody.

Musical Example 6.22. *Three Ways to Vacuum Your House – I*, mm. 19–20.

The musical score is for three staves, all in 6/8 time. The key signature has one sharp (F#).
 Treble I: *mf* *team spirit - quite pleased with yourselves*. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.
 Treble II: *mf* *legato*. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. This staff is highlighted with a red box.
 Treble III: *mf*. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

Hoo mah hoo mah hoo mah La li - ly

La li-ly lay, la la li-ly lay la.

Hoo mah mah hoo mah mah hoo mah mah hoo mah. Li

In “Three Ways to Vacuum Your House – III,” Hatfield combines the cultures of Afro-Peruvian music from the South American continent with the music of Scotland. In the first section of Movement III, Hatfield was influenced by the music from “Black Peru.” He explains

The opening of “Vacuum” III pays homage to a different kind of Peruvian music ... My introduction to “Black Peru” was on a CD called *The Soul of Black Peru*, released by Warner Brothers in their series “Afro-Peruvian Classics.”⁹⁸ ... A particular inspiration was “Samba Malat6” by Lucila Campos. I incorporated the song’s continual reference to the ancient dance the *land6*... Campos’ style involves a lot of call and response between herself and the band or the audience, and that was also an inspiration in constructing the vocal lines.

In the beginning of the recording, “Samba Malat6,” the pitched congas on C# and an F# are heard on a descending perfect fifth (Please see Musical Example 6.23). Various percussion is then layered into the texture, followed by a bass line with a four-note descending motif (Please

⁹⁸ *Afro-Peruvian Classics: The Soul Of Black Peru*, Luaka Bop CDW45878, 1995, CD. Luaka Bop was distributed by Warner Bros. for a time period. Interestingly, Luaka Bop was founded by David Byrne.

Musical Example 6.23. *Samba Malató*. Transcribed by author.



see Musical Example 6.24). If each $A\flat$ in each sequence is considered a blue note or a type of ornamentation or pedal tone, the remaining three notes cover intervals of a perfect fifth and a perfect fourth. Following this introduction, the chorus begins with a call and response between Campos and the singers, and this call-and-response style continues through the entire song both in the verses and in the choruses (Please see Musical Example 6.25).

Musical Example 6.24. *Samba Malató*. Transcribed by author.



The melody of the call uses ascending perfect fifths. The response uses a descending minor third in the final two measures, and also in the harmonies of the sung text, “landó.” In one chorus the musical material is switched for the call and response (Please see Musical Example 6.26). In this example, the minor thirds are again evident in the harmonies and the melodic lines. The melody of the call descends a minor third for each “Oh! Landó” text. Minor third harmonies are in the response voices and there is an ascending minor third in their melody in the first ending. Perfect fifths, perfect fourths, and minor thirds are predominant harmonic characteristics of this song.

Musical Example 6.25. *Samba Malató*. Transcribed by the author.

Sam-ba ma-la - tó _____ sam - ba ma-la-tó _____

Lan - dó, lan - dó.

Musical Example 6.26. *Samba Malató*. Transcribed by the author.

Lan - dó, Oh! _____ Lan - dó, Oh! _____ Lan - dó,

Sam - ba ma-la - tó _____ sam - ba ma-la-tó _____

The beginning of “Three Ways to Vacuum Your House – III” Hatfield emulates the descending fifths of the conga of “Samba Malató” in the Treble III voices. Like in “Samba Malató,” Hatfield also adds layers to the texture with additional voices, first adding descending minor thirds in the Treble II part and then adding a descending minor third in the Treble I part. Both of these influences can be seen in Musical Example 6.27. Hatfield also incorporated the call-and-response style in “Samba Malató.” As seen in Musical Example 6.28, in m. 27 the Treble III voice has the call and Treble I and II have the response. Then in m. 39, Treble I has the call with the response in Treble II and III. This is similar to what is seen in Musical Examples 6.25 and 6.26, where the material of the call and the response is exchanged. In Hatfield’s composition, as in “Samba Malató,” there is the use of minor thirds in the melodic lines and in

the harmony, as seen in m. 28 of Musical Example 6.28 between Treble I and Treble II. Perfect fifths can be heard in Treble III in the pickup to m. 27 and with an appoggiatura in Treble I in mm. 43–44.

Musical Example 6.27. *Three Ways to Vacuum Your House – III*, mm. 1–12.

$\text{♩} = 112$ *proud and regal, but not stuffy - with lots of spring in the rhythm*

Treble I

Treble II

Treble III

mp

La la oh. La la oh. La la oh. La la oh. La la

5

La lo lo. La lo lo.

oh. La la oh. La la oh. La la oh. La la

9

mp

Ah Ah

La lo lo. La lo lo.

oh. La la oh. La la oh. La la oh. La la

Hatfield's humor is illustrated in his description of this movement: "[Movement III] starts in Peru, and works upward through Latin America only to discover a hitherto unexplored Mexican/Scottish border."⁹⁹ The second half of "Three Ways to Vacuum Your House – III," the end of the suite, breaks into a Scottish jig, seemingly celebrating finishing the household chores. Of this Scottish half of the piece, Hatfield says,

[It] is based on [the jig,] "A Scarce O' Tatties," which, if you Google it, you'll find many traditional and folk-rock performances ... I was attracted to the tune both because the various performances linked the traditional and the modern through it ... I believe my first exposure to this tune was when it was combined with "Lyndhurst" by Silly Wizard on the Shanachie CD, *So Many Partings*.^{100 101}

This jig is in binary form and the tune can be seen in Musical Example 6.29. Hatfield's adaptation of Part A can be seen in Musical Example 6.30 and Part B in Musical Example 6.31.

Musical Example 6.29. *A Scarce O' Tatties/Lyndhurst*. Transcribed by author.

⁹⁹ Stephen Hatfield, "Three Ways to Vacuum Your House," in program notes. Milwaukee: Boosey & Hawkes, 1997.

¹⁰⁰ Silly Wizard, *So Many Partings*, Shanachie SH79016, 1990, CD.

¹⁰¹ Stephen Hatfield, email message to author, August 2, 2019 11:13 a.m.

Musical Example 6.30. *Three Ways to Vacuum Your House – III*, mm. 75–82.

75 $\bullet = 112$ *numbie, but increasingly determined, with a martial energy*

Treble I
oh. *mf* Did dl *f*

Treble II
oh. A did dl dee eye dl ee yay, ya oh. A did dl dee eye dl dee oh.

79
day ay ay ay oh. A did dl dee eye dl dee oh. *mf*

Musical Example 6.31. *Three Ways to Vacuum Your House – III*, mm. 98–105.

98 *f*

Treble I
Eye dl dee eye, a die a did dl dee, eye dl dee eye, a die a doh.

102
Rum a dum a doh a did dl dee oh. A did dl dee eye dl dee oh. *mf*

Another example of a Cultural Mashup is found in “Family Tree.” This work is in ABA form. The A section features a narrative by the great-great-great-granddaughter “reflecting on the hardships her ancestor faced” coming to a new and distant land. The tune that Hatfield uses for her character is adapted from “Ev Chistr ‘Ta Laou!,” a Celtic drinking song, often used at weddings, which he slows down and to which he sets original text. Of this, Hatfield says, “I have put a much slower, melancholy spin on the melody to suggest how long ago and far away the happy, hopeful wedding day must have seemed to newlyweds battling poverty and

discrimination in a new country.”¹⁰² In the B section, according to Hatfield, the great-great-great-grandmother sings a lullaby that is taken from the traditional Sephardic folk song, “La Rosa Enflorese.”¹⁰³ Hatfield says that the opening words of the lullaby, “My rose” are a tribute to the original title.¹⁰⁴ This is an example of the skill of Hatfield: using a drinking song, of all things, and combining it with a melancholy Sephardic melody to create a poignant and emotionally driven tale.

The piece “Sweet Tooth” is a Cultural Mashup in which Hatfield combines the music of two cultures that have in common a ritual of speaking to animals: the Australian aborigines’ ritual to speak with snakes through song, dance, and hissing;¹⁰⁵ and the Congo Pygmies’ honey-gathering ritual to charm the bees. Hatfield received his inspiration for the snake hissing from the recording “Corroborree Song”¹⁰⁶ on the *Music Of The World's Peoples, Volume Two*.¹⁰⁷ He took inspiration from the Pygmy honey-gathering ritual as recorded on the World Tapes in which one can hear a distinctive four- or five-note descending ostinato on “ee ah oh.”¹⁰⁸

Musical Example 6.32 shows Hatfield’s extensive use of ostinato, which was influenced by the rituals of the Australian aborigines and the Pygmies. The buzzing of the singers take place

¹⁰² Stephen Hatfield, “Family Tree,” in program notes. Milwaukee: Boosey & Hawkes, Inc., 2002.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Listen to an excerpt here: <http://tinyurl.com/CorroborreeSMPL> and the full track here: <https://tinyurl.com/CorroborreeCMPLT>.

¹⁰⁶ Mayrah Yarraga, “Aboriginal Corroborees & Ceremonies.” <http://www.indigenoustralia.info/culture/corroborees-a-ceremonies.html> (accessed August 10, 2019). The word *corroboree* was first used by early European invaders to describe Aboriginal ceremonies that involved singing and dancing. *Corroboree* was the English version of the Aboriginal word *caribberie*.

¹⁰⁷ *Music Of The World's Peoples, Volume Two*, Folkways Records FE 4505, 1952, LP.

¹⁰⁸ Listen to an excerpt here: <https://tinyurl.com/honeySMPL>.

while they are thinking the vowels that are written: “ee ee ee oo” or “oo ee oo”, to produce a different variations in the buzzing sound. Like several of his other works, Hatfield here includes body percussion to provide musical interest composed of hand claps, finger snaps, and later on, foot stomps. Hatfield explained that the overlapping meters were “meant to suggest the overlapping of different continents, as the piece drew on both Australian and African Pygmy sources.”¹⁰⁹

Musical Example 6.32. *Sweet Tooth*, by Stephen Hatfield Copyright © 2000, 2013. Transferred to Colla Voce Music www.collavoce.com Used by permission.

The musical score for "Sweet Tooth" is presented in two systems, each with three staves. The top system features a vocal line with the lyrics "oo ee oo" and a body percussion part with "zzz" and "tss" markings. A red box highlights a "Four note 'bee' ostinato" in the second staff. The bottom system continues the vocal line with "ee ee oo" and the body percussion part with "zzz" and "tss" markings. A blue box highlights a "'Snake' motif" in the second staff. The score is written in G major and 3/4 time, with overlapping 4/4 measures indicated by the notation.

¹⁰⁹ Stephen Hatfield, email message to author, February 6, 2016.

CHAPTER 7

CONCLUSION

By analyzing selected choral works by Stephen Hatfield, and gleaning and applying his insight from hundreds of emails, I have shown how Hatfield composes and arranges choral works using three definitive idiomatic compositional techniques. These techniques have been defined as the 1) Hatfield Hybrid, combining traditional folk materials with original musical material or text—or both, 2) the Deep Hatfield Hybrid, creating chant and ostinato inspired and influenced by specific music from an ethnocultural style to compose an entirely original work, and 3) the Cultural Mashup, combining different cultural styles into an original work.

The Hatfield Hybrid is one of his idiomatic compositional salient style features in which he combines traditional material with original text or original melodic material or both. He wants singers to engage in traditional folk songs, but this genre can be highly repetitive in nature for a choir. To overcome this, he adds original musical material or text. This may be in the form of original linking musical material between verses. In a number of Hatfield Hybrids, he is not necessarily trying to recreate an authentic performance, but through borrowing a thematic chant, yell, or ostinato he tries to recreate the mood, aura, and mystique of the folk song.

The Deep Hatfield Hybrid is a second idiomatic compositional style feature and has two approaches. In one is where he assimilates aspects of a cultural style—be it rhythm, harmony, or melodic movement—and then writes to make it sound like that style. The second approach is where he assimilates aspects of a cultural style but wants it to sound like no identifiable culture.

A third idiomatic compositional technique is the Cultural Mashup, which has two or more cultural materials, styles, or influences combined in one work. In some cases, Hatfield combines unrelated—even opposing—elements, and in others he combines related elements. He creates Cultural Mashups to show how cultures can intertwine, intersect and inform each other while keeping their own

identities intact. Hatfield believes that this musical technique can serve as an entry into teaching how human life is the same, yet different through comparing human experiences separated by time or geography, or both. He believes that it is important to bring cultures together by admiring their differences as well as their similarities.

This analysis shows that Stephen Hatfield has a methodical, well thought out, and purposeful approach to his choral settings. At first glance, the choral director may be perplexed or misunderstand why a Hatfield piece might not be true to ethnoculturally authentic or why it would contain a mixture of cultures, however, with an understanding of the three idiomatic compositional techniques he uses, the choral director will be better informed to teach the choral ensemble about Hatfield's music and its purpose and meaning.

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